Bea Arthur

Center for Performing Arts

Follow this and additional works at: http://opus.govst.edu/cpa_memorabilia

Recommended Citation
http://opus.govst.edu/cpa_memorabilia/222

This Book is brought to you for free and open access by the Center for Performing Arts at OPUS Open Portal to University Scholarship. It has been accepted for inclusion in Center for Performing Arts Memorabilia by an authorized administrator of OPUS Open Portal to University Scholarship. For more information, please contact opus@govst.edu.
Governors State University

The Center for Performing Arts

Presents

An Evening With Bea Arthur
and Billy Goldenberg

March 19, 2006

2005/2006 Season sponsored in part by a generous grant from:
Bea Arthur

Bea Arthur broke onto the American theatre scene in 1954 when she performed the part of Lucy Brown in the U.S. premiere of Bertolt Brecht and Kurt Weill’s The Threepenny Opera. Prior to Threepenny, Ms. Arthur studied at Erwin Piscator’s Dramatic Workshop of the New School. Following that, she auditioned as a singer for the summer theatre at Tamiment, where she worked with fellow actors Arte Johnson and Dick Shawn. Her career as a singer led to a part in the successful Off-Broadway musical The Shoestring Revue.

On Broadway, Arthur originated the role of Yente the matchmaker in the critically acclaimed musical Fiddler on the Roof, followed by the role of Vera Charles in Mame, opposite Angela Lansbury. She won a 1966 Tony Award for Mame and went on to reprise her role in the movie version opposite Lucille Ball.

Bea launched into film, appearing in the Oscar-nominated Lovers and Other Strangers and in Mel Brooks’ History of the World - Part 1. She did several made-for-television films, most notably My First Love with Richard Kiley, and followed up with the feature films Stranger Things and Enemies of Laughter with Peter Falk. Norman Lear became aware of Bea’s stage work, and felt she would be perfect for the part of Edith Bunker’s cousin, Maude, in the hit television series All in the Family. Maude soon developed into its own series, and Bea won the 1977 Emmy Award for Outstanding Leading Actress in a Comedy Series. Arthur later joined the cast of The Golden Girls as Dorothy Zbornak, whom she played from 1985 to 1992. The role earned her a second Emmy in 1988. After years of outstanding work on television, Arthur returned to Broadway and appeared in Woody Allen’s The Floating Lightbulb.

She has continued to give her time to numerous events, such as Jubilee and tributes to her friend Angela Lansbury, all of which raised much-needed funds for AIDS research. She has also been passionately involved in the cause for animal rights. In Los Angeles over the past few years, Bea delighted audiences in Anne Meara’s After-Play and in Renee Taylor and Joseph Bologna’s comedy Bermuda Avenue Triangle. Arthur also won the Comedy Ace Award for her performance in the FOX series Malcolm in the Middle.

She adds, “After being in the business a long time, I’ve done everything but rodeo and porn.” And Then There’s Bea, her first one-woman show, is the realization of a long-time dream of singing the songs she loves most and sharing so many of her favorite personal anecdotes with a live audience. Bea would like to thank Donald Saddler for not letting her quit this project, and her two sons, Matthew and Daniel, for being so supportive and cute.

Billy Goldenberg

Billy Goldenberg (Piano, Co-Creator) has been working as a composer for many years. His impressive list of credits includes the scores for the movies Play It Again, Sam; The Last of Sheila; Up the Sandbox; Reuben, Reuben; Duel; Eighteen Again; and Red Sky at Morning. TV credits include the music for Queen of the Stardust Ballroom; Helter Skelter; Columbo; Rage of Angels; Martin Luther King: The Miracle Worker; Miss Rose White; Monday After the Miracle; Dempsey; Dark Victory; and The Glass House. He composed the themes for the hit series Rhoda and Kojak. He has garnered more than 30 Emmy nominations and has won the award four times. Over the years, top artists such as Gladys Knight, Barbara Streisand, Diana Ross, and Liza Minnelli have recorded his songs. Goldenberg was also the musical director and orchestrator for Elvis Presley’s 1968 Comeback Special, and he wrote the score for Presley’s film Change of Habit. He has been close friends with Bea Arthur for two decades and is thrilled to be working with her on her one-woman show, And Then There’s Bea.